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PRICE ONE SHILLING

CARRERAS MASTER OF BOX OFFICE COMMERCIAL VITALITY, SAY FOX

Big new deal now before Board which gives 75% finance

BACK FROM a "most stimulating" visit to New York, James Carreras expects to announce next week a big new deal with 20th Century-Fox for the expanded distribution of Hammer pictures throughout the world with the exception of the UK where they are distributed by Warner-Pathe. "I can't announce it yet," he told THE DAILY CINEMA, "because it is before the Fox board. We have delivered 11 pictures to them, all of which have done extremely well in America and the rest of the world. Now we are negotiating six more, of which five are completed."

Saying that Hammer pictures did "very nicely, thank you," in world markets, Jimmy said Fox gave him a big Press reception in New York and announced that they would release nine Hammer features within the nine-month period between November and July.

Col. Carreras was introduced by 20th-Fox vice-president Jonas Rosenfield, Jr., as a film-making master of "commercial language and box-office vitality."

The first film to be released by 20th-Fox will be "Five Million Years To Earth," a science-fiction drama which in November will be distributed with "The Viking Queen."

"The Anniversary," a black comedy starring Bette Davis, will be on 20th's February release, playing throughout the US during the Lincoln and Washington birthday holidays.

For Easter 20th will release "The Vengeance Of SHE," starring the Czech beauty Olinka Berova. In addition "A Challenge For Robin Hood," coupled with "The Devil Rides Out," are also on the Easter release schedule.

For release next summer will be

LABORATORIES AGREEMENT

ACTT stated this week that it had concluded an agreement with ABPC concerning its redundant members in the two Pathe Laboratories at Elstree and Wadsworth Street.

The union's Deputy Secretary, Alan Sapper, said the agreement gave two and a half weeks' pay for every year's service with an upward further provision for very long service members. There are also pension provisions for those of or near to pensionable age.

"The Lost Continent," an adventure with science fiction elements, now before the cameras at Elstree.

Col. Carreras said that the latest of the Hammer "finds" is Dana Gillespie, an 18-year-old beauty who will be given a large build-up. She currently is starring in "The Lost Continent."

Hammer cited "a happy association with 20th-Fox for the past 12 years, with two more years to go." He reported that 20th-Fox finances 75 per cent of his pictures

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'Entertainment' is key to MGM's World-wide Lion Power Convention in US

DAILY CABLES on MGM's World-wide Lion Power Convention at their Culver City Studios have been arriving in THE DAILY CINEMA office with managing director Michael Hayas. The emphasis is on the word "Entertainment."

Wednesday's message began "Highly dramatic entertainment marked the second day with screening of 'The Comedians,' starring Richard Burton, Elizabeth Taylor, Alec Guinness, and Peter Ustinov which was loudly applauded by the 250 delegates. In the afternoon, 'Our Mother's House' was very much liked by international audience. Important preview foot-

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Two Plazas where one stood before to cost Paramount £1½million

WITH THE CLOSURE of Paramount's Plaza Theatre, Piccadilly, London, on 27 September, work commences on a £500,000 conversion scheme which will result in two modern cinemas expected to open in May 1968.

Russell W. Hadley, Jr., managing director of Paramount, has initiated the rebuilding and the project designed by architects Verity and Beverley—the late Frank Verity in association with Sam Beverley designed the 41-year-old theatre—involves replacing the existing 2,000 seat cinema with one on the lower level seating 1,000 and another above it seating 800.

The two cinemas, state Bovis Ltd., the builders, will be carried on a new independent steel frame within the existing structure. Paramount add that the entrance hall will be reconstructed and shared by both cinemas and that there will be two licensed bars.

"It is intended," they add, "that the new Plaza cinemas will be as representative of the special flavour and conditions of the nineteen sixties and seventies as the original Plaza reflected the tastes and requirements of the 'twenties."

NAT COHEN BIG DATES IN STATES

Following the Royal World Premiere of Anglo's "Far From The Madding Crowd" on 16 October at the Odeon, Marble Arch, Nat Cohen, Anglo Amalgamated's Managing Director, flies to New York where he will attend two American premieres on the same evening—18 October.

He will attend the New York launching by MGM of the film at Loew's Capitol Theatre on Broadway. Farther up this famous thoroughfare at the Music Box Theatre, the smash-hit West End stage comedy, "There's A Girl In My Soup," commences its New York run, starring Barbara Ferris, who is under a film-a-year contract to Domino Productions, headed by David Deutsch, Anglo Amalgamated's production executive. The film rights for "Girl In My Soup" are jointly owned by Anglo Amalgamated and Columbia, who will co-produce the story in the near future as a big budget production.

In connection with this joint venture, Mr. Cohen will be in conference with Columbia's Stan Schneider in New York. Staying at the Sherry Netherlands Hotel for six days, Nat Cohen will have further meetings with top executives of major distribution companies to discuss Anglo's future co-production programme. The American distribution of Anglo's latest drama, "Poor Cow," from producer Joseph Janni, will also be a major subject for negotiation.

OPEN BINGO MEETING

An announcement in this issue by the National Association of Bingo Clubs invites all Bingo club owners to an open meeting in Wakefield, Yorkshire, on Tuesday morning, 10 October. The likely effects of the proposed new Gaming and Betting Act will be discussed.

ELSTREE STUDIOS RECEPTION FOR HERBERT WILCOX



ELSTREE STUDIOS was the scene of a party to mark the publication on 28 September of Herbert Wilcox's autobiography, "Twenty-five Thousand Sunsets" (Bodley Head). The party was hosted by Robert Clark, Deputy Chairman and Chief Executive of the Associated British Picture Corporation, at the studios where Wilcox, in 1926, produced and directed the first film to be made at Elstree, a lavish feature for those days called "Madame Pompadour."

Herbert Wilcox was accompanied by his wife, Anna Neagle, and among those who accepted invitations were Mrs. Hallowes (Odette), Dame Sybil Thorndike, Winifred Shott, Eric Porter, Suzanna Leigh, Commander Kerans, Sir Lewis Casson, Lord and Lady Balfour of Inchrye, Jimmy Hanley, Lord Brabourne, Neil McCallum, Thora Hird and Lord Hinchinbrooke. The party was held on the site of the set used for making "Madame Pompadour," 41 years ago.

A bouquet was presented to Miss Neagle by 16-year-old Linda King, the youngest member of the Elstree Studios staff.



1. W. Cartledge, P. L. Burgin, Michael Carreras and W. A. Whittaker.
2. ABPC Chairman Sir Philip Warter and Herbert Wilcox.
3. Anna Neagle and Robert Clark listen as Mr. Wilcox speaks.
4. Jock MacGregor, J. R. Wallis and Howard Thomas.
5. Eric Porter from "The Lost Continent" is greeted by Robert Clark, Herbert Wilcox and Anna Neagle.
6. Mr. Hallowes, Robert Clark, Mrs. Hallowes (Odette), Herbert Wilcox and Anna Neagle.
7. D. J. Goodlatte, Robert Lennard, Lord Brabourne and Herbert Wilcox.
8. C. H. B-Williamson (THE DAILY CINEMA) is greeted on arrival by Robert Clark, Herbert Wilcox and Anna Neagle.

Commentary

By Observer

IT'S ALWAYS HARD to say 'Goodbye.' And Wednesday was one of those days when we said it almost, perhaps, for the last time to the splendid luxury of the past and turned our eyes to the future.

Not only did the *Queen Mary* tie up after her last Transatlantic crossing at Southampton but they closed the doors for the last time at that grand old cinema, a true picture palace, the Plaza in Piccadilly.

Paramount gave a little party in that gracious, heavily carpeted and chandeliered lounge and we took a last look into the splendid auditorium, all lights up for the final evening's programme.

There were plenty there to shed a tear, because Paramount had invited many of the old-timers who had worked for them and helped to stage many glamorous and exciting first nights in that sparkling setting.

So that along with the sorrow of parting there was also the happiness of many reunions and Max Gayton, the Plaza's manager for 27 years, who, I was told, would be retiring, was cheerfully saying 'hello' to so many people he had known in the time that he has run this magnificent show place with such skill.

Bert Herbert, the original stage manager, and Charles Smart, the original organist, were there, and the latter was able to meet the man who has now bought the Wurlitzer for his own private use. Barbara Aitken was one of the original Plaza Tiller girls in the days when the stage show was all part of a spectacular night out. She now runs the John Tiller Dance School.

Glad to welcome, too, coming out of retirement, Tony Reddin, who was for a long time in charge of publicity, and Kathleen Selby, who only retired from the Paramount production office a year ago and was with them for the many years they spent over the Plaza.

Among those who welcomed them, and others, with happy memories, were Robert Allan, chief engineer since the cinema opened; Maurice Meier, organist for 33 years and now retiring; Donald Peverett, Paramount's secretary

and director associated with the Plaza for 40 years; Hettie Howard, for 35 years in Paramount's publicity department and originally engaged at the Plaza; John Burnell, provincial promotions manager who started as page boy at the age of 14; and Jim Wilson, now chief projectionist and at the Plaza for 36 years.



"WHEN NELL GWYN OPENED IN LONDON the critics went wild. Audiences went wild... it was more like a football match than a cinema. Endless crowds waited to get in. The takings (and in those days it was 10s. 6d. top) exceeded £1,000 per day. And there it stayed for months."—Herbert Wilcox in his autobiography "Twenty-Five Thousand Sunsets" published yesterday. The Theatre, as can be seen in this photograph, was the Plaza. Paramount opened it with gold-plated invitation tickets on 1 March 1926—with "Nell Gwyn." The opening was preceded by a massive teaser campaign, "Start Saying Plaza." Last Wednesday night the Plaza closed to be reconstructed as two cinemas and completed next May.

The sadness that tinges such occasions, I feel, is not merely that we part with a little of our own past but that the older among us (and I was glad to hear, on Wednesday, some of the younger men in our business) feel that there is so much in favour of the spacious splendour of this kind of luxury with its rich decoration as against the severity of the functional contemporary styles in this age of synthetic fibres and plastic!

Nevertheless, the Paramount boys are confident we are going to like the two new Plasas and while Russell Hadley initiated the re-building and hosted this farewell party, Peter Reed, who is also in on the secrets of the transformation, told me he was sure I would be very favourably surprised by the design of the new theatres.

Progress when it is an economic necessity is one thing. It can be even better when it learns to

exchange severity with something of the beauties of yesteryear.

And talking of yesteryear... Last evening I went down to Elstree Studios for a very happy party hosted by Robert Clark for the launching of Herbert Wilcox's autobiography, "Twenty-Five Thousand Sunsets" (The Bodley Head, 30s.) published yesterday.

I have had an opportunity of reading the book and found it an enjoyable experience, fully flavoured with typical Wilcox humour and reminding us of so many aspects of this business that must be well recalling as we still try to re-learn so many of the

There is the fascination of reading about the way he set up and made "Nell Gwyn"... the film that opened the Plaza by a strange coincidence... and his remark, "I somehow found the money" seems a minor detail on which he leaves us uninformed!

But, then, those were the days when a film could be set up on an inspiration and shot before you had time to announce it. As for example when he thought Pauline Frederick would star in his first Edith Cavell film, "Dawn," after he had got the idea when looking at the war heroine's memorial near Trafalgar Square. "I almost ran to her hotel and breathlessly told her of my suggestion. She was wildly enthusiastic and asked: 'When do we start work?' 'Monday week,' I told her..." And the script hadn't even been written!

And as though in support of what John Davis said this week about the present cost of production, it's fascinating to think of Herbert producing "Rookery Nook" in less than three weeks at a cost of £14,000 to yield, in England alone, £150,000!

Again, referring to "Escape Me Never," he says "the scenes outside the London Pavilion, where it played for eight weeks, thereby recovering its cost from this one engagement, were comparable to recent scenes with the James Bond films."

How Herbert was in at the start of so many progressive moves in our industry must remain to be related in his book. In this day and age it is almost difficult to believe that such things, as I related above, could ever be. And if Herbert has 'dropped' more names than one could ever have thought possible in his history of a goodly slice of our business he must surely be forgiven any omissions. It has been a very full life in which, he is confident, he has yet much to fulfil.

The party which Robert Clark hosted at Elstree was as much an industry tribute to Herbert and Anna as it was a launching of Herbert's book and, while the

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The **Technicolor** world organisation is investing millions of dollars in new plant and equipment in Hollywood, London and Rome to fulfil its role as the principal processor of colour film for the world's Film and Television industries.



HAMMER FILMS held a special preview of their thrilling new production, "Quatermass And The Pit," at the Warner Theatre, Leicester Square, on Tuesday 26 September.

This was followed by a luncheon hosted by Jim Carreras and attended by leading executives of Associated British Cinemas, Warner-Pathe, the British distributors, 20th Century-Fox, who are releasing the film overseas, and members of the 'Quatermass' production team.

"Quatermass And The Pit," which is described as "the ultimate in spine-chilling suspense," is in Technicolor and is confidently expected to prove an outstanding box-office attraction.



SPECIAL PREVIEW OF 'QUATERMASS AND THE PIT'



1. Percy Livingstone, Anthony Hinds and Jack Goodlatte.

2. David Jones, Jim Carreras, Jack Goodlatte and Bill Cartledge.

3. Tony Nelson Keys, W. R. Barton and Percy Livingstone.

4. Tony Hinds, Roy Baker and Jim Carreras.

5. Arnold Barber, Bill Carpenter and Brian Lawrence.

COMMENTARY

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speech making was kept to a minimum, the ABPC deputy chairman and chief executive made the point that Herbert had "played a very great and important part in building up a solid foundation on which our industry keeps progressing."

Indeed, he reminded us that at a time when they had to bear Entertainments Tax and without the benefits of a Production Fund "it was to his credit that he achieved so much to help others."

A particular welcome was given to Anna Neagle by Robert Clark who noted that she had been a tower of strength to Herbert, particularly in his most difficult days.

I won't record Herbert's speech in detail. Much of what he said you will find in his book—in particular his reference to "dear Hopie Burnup" who virtually laid the foundation stone of the studios!

But several people to whom I spoke afterwards noted his reference to refraining from denigrating people—"the cheap gimmick or ill-informed, sick or publicity-seeking writers" and applauded the sentiment in an age when it is so easily done, in the street, by the bar, in the office or even in the meeting room!

As Anna—after a final tribute from Herbert—had to hurry off to get to the Adelphi Theatre where "Charlie Girl" owes much of its success to her appearance, we were invited to take a look at a reel from "Rookery Nook" in a special set-up on Eelstree's Stage 8 which was splendidly laid out for the occasion.

It was, indeed, a generous gesture to a remarkable showman!

● Freddie Thomas, managing director of RFD, will be out of circulation for a week or two. He has gone into hospital, locally, for, I'm told, "some minor repairs to an old injury" and hopes to be out and about again quite soon.

● Three weeks of musical chairs begins at 20th Century-Fox today when European Story Editor Cecily Ware flies to New York for huddles with her chief, vice-president David Brown, and her colleague Henry Klinger.

After a week in the New York office Cecily goes out to the studio to confer with James Fisher, executive story editor, who goes on holiday after three or four days and into his chair moves Henry Klinger from New York.

Rumour has it that Cecily Ware has some hot properties in her briefcase which have necessitated the trip.

Think 20th Century-Fox

THE LOOK AHEAD

20th. CENTURY-FOX PRODUCTIONS



DEBORAH KERR is the lovely lady who stars in FIELDER COOK'S "PRUDENCE AND THE PILL," opposite DAVID NIVEN. Here she relaxes on the location at Buscot Park, the home of LORD FARINGDON, whose 18th century mansion and grounds were made available to producers KENNETH HARPER and RONALD J. KAHN. IRINA DEMICK, JUDY GEESON, ROBERT COOTE, JOYCE REDMAN and DAME EDITH EVANS also are starred.

20th. CENTURY-FOX PRODUCTIONS

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● I asked Robert Clark at Wednesday evening's party what progress was being made on the rules of procedure and terms of reference for the Allocation of Product Tribunal. The draft is now in his hands and, he said, he would be discussing it with the chiefs of the Rank and ABC circuits early next month. At some stage after that it should be finalised for sending to the Board of Trade.

● Bob Webb of Elstree Studios publicity department, ABPC, hurried into my office yesterday with pictures of the Herbert Wilcox party, en route for London Airport in a hurry to catch a plane for the States! He was off for a four weeks' holiday in Hollywood. His first visit to America, he was naturally tremendously excited about it. A keen and lively publicity man, the trip will undoubtedly add a lot to his enthusiasm for his job.

● Many friends in the film business were shocked to learn of the death on Tuesday 26 September of Jim Davies, Chairman of Anglo-Scottish Pictures.

Jim was a stills man at British International Pictures and Dufay Colour before the war. He served in the RAF film unit and founded Anglo-Scottish Pictures in 1946. From that time onwards both he and

the Company have been engaged in making advertising films to which Jack Jim brought a flair and enthusiasm all his own.

An outstanding and generous personality, he will be missed by his colleagues and friends who extend their deepest sympathy to his mother.

Independent for London

Jerry Layton, president, and Wilbur Stark, executive vice-president, Picture Productions Corporation of New York, have set up headquarters in London for their major upcoming motion picture production activities.

At a Dorchester Hotel reception on Wednesday they told newsmen that early in the New Year they would start shooting on the first three pictures in their extensive programme.

These initial projects called for a combined total expenditure of around seven million dollars, they said.

They were also working, they stated, on a number of other projects which would immediately follow completion of their first three pictures.

The trio of pictures Layton and Stark will launch here are all based on best-selling novels.

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CARRERAS

with the other 25 per cent being handled by Associated British Cinemas.

Discussing his pictures in New York, James Carreras said: "I think we are contributing quite something for exhibitors throughout the world." He observed "that costs are increasing enormously, but the world market has increased, especially American television." He said "the really big thing has been the enormous amount of money that comes from American TV."

Horror films today, he stated, pay "only if you make a horror classic." Amplifying his remarks he declared that "the ordinary horror film has collapsed, the horror classic is big every three years, and there is an entirely new, big market in the spectacular, but you have got to have a sexpot."

In giving the formula by which Hammer has become the most successful producers of international-oriented exploitation motion pictures, Col. Carreras said: "We choose a great provocative box-office title, launch news-making, well endowed actresses on their careers and fill the screen to overflowing with action and eye-catching production values."

He referred to "One Million Years B.C.," which capitalised on the world-wide publicity received by Raquel Welch, and pointed out that Olinka Borova is now reaping the same type of whirlwind attention in the international press which will pay off when "The Vengeance of SHE" is released.

Co-production

In drafting the Anglo-Italian Co-Production Treaty, due to be signed in Sorrento on Saturday, the British Government, it is understood, has tried to get as near as it can to the unions' position.

It has been pointed out, writes The Daily Cinema's Political Correspondent, J. W. Murray, that, although the agreement does not go as far as the unions would like, it does go a long way towards meeting their objections.

The principal point in meeting the unions' wishes, I gather, is that "British" contracts will apply in the production of a film qualifying as a co-production under the agreement.

MULTIPLE UNIT MANAGEMENT

The Society of Cinema Managers stated yesterday that a further meeting on Multiple Unit Management with Rank Theatres is to be held on Monday afternoon, 2 October, at Victoria.

CEA EXECUTIVE COMMITTEE

Meeting 20 September 1967

Present : H. S. Roelich (in the Chair), J. K. S. Poole, Lord Westwood, Wyndham Lewis, A. Sheekman, E. C. Rogers, J. F. Wood, R. C. Hill, H. Pinking, E. F. Johnson, H. Woolf, G. Singleton, R. H. Dewes, D. W. E. Eckart, J. B. Chetham, C. T. Higgins, J. W. Davies, H. Elton, A. G. May, J. H. McLaughlin, E. A. Rhodes, E. A. Phillips, L. E. Carpenter, P. B. Benn, R. S. Taylor, R. S. Camplin (General Secretary), L. Knopp (Technical Adviser), E. Fowler (Solicitor).

MR. C. H. V. BROWN

1. It was agreed to send a message of good wishes for a speedy recovery, and flowers, to Mr. Charles Brown who was in hospital.

LICENSING AND TECHNICAL COMMITTEE —MAGNETIC SOUND REPLAY

2. Mr. A. Spencer-May, Chairman of the Licensing and Technical Committee, attended for this item.

Mr. R. H. Dewes requested, on behalf of Rank Theatres Ltd., that this item be deferred to the next meeting. He said the subject matter had been under discussion for a long time and up to now there had always been two clear-cut schools of thought. It would be unfortunate if the matter were now decided on a vote because there was a distinct hope that if another 28 days could be devoted to the experiments which were being carried out the matter could be resolved without disagreement.

Mr. Spencer-May said it was highly desirable that some progress should now be made in the matter. His Committee had spent a great deal of time on the subject and the recommendations of that Committee appeared to be very sound.

The item was deferred to the next meeting, the Chairman expressing the Executive Committee's apologies to Mr. Spencer-May for the inconvenience caused to him.

INDEPENDENT EXHIBITORS SUB-COMMITTEE

3. The Committee received a verbal report from the General Secretary on the meeting of the Independent Exhibitors Sub-Committee held the previous day. His report dealt with two items, the election of a Chairman and the implementation of the recommendations of the Monopolies Commission.

The Sub-Committee had unanimously agreed that Mr. J. W. Davies be invited to act as its Chairman.

The meeting had then heard from two independent exhibitors, who were not members of the Sub-Committee, as well as the members of the Sub-Committee, when considerable concern was expressed at the way in which the film "You Only Live Twice" was being released. Furthermore, on films such as "Sound Of Music" and "Doctor Zhivago" the Sub-Committee felt that the extent to which these films had had their release accelerated was virtually nil and the independent exhibitor was about as well off as he would have been had the Commission not sat. Particular reference was made to the understanding of the CEA as contained in the document dated 22 March 1967, which the industry had submitted to the Board of Trade, namely:

"The CEA understands and agrees that the purpose of this recommendation is substantially to speed up the release of films in city suburbs and outlying areas. It would deplore it if this admirable purpose were in practice frustrated by the abuse of the operation of the time bar that has now been agreed. If this should appear to be arising for 70 mm films, the matter should be reviewed by the Board of Trade."

Although the Sub-Committee was extremely concerned with these problems and felt that Recommendation 4 (e) of the Commission's Report was being disregarded, it did not feel at this stage that a direct approach should be made to the Board of Trade. It therefore recommended to the Executive Committee that Mr. Robert Clark be asked to reconvene a meeting representative of the major circuits and the CEA such as had met previously in negotiating the document subsequently signed by the whole trade. It should also be suggested to Mr. Clark that the KRS should be invited to attend this meeting as they had a major interest in the matters to be discussed and since the Committee particularly might wish to refer to the films "You Only Live Twice" and "Sound Of Music" and "Doctor Zhivago" it was felt that it might be courteous to so inform Mr. Clark so that an opportunity might be taken of including the Managing Directors of the companies concerned with these films in the KRS representation at such meeting.

The Sub-Committee also recommended that for the purpose of this meeting the CEA representation should consist of the members of the Independent Exhibitors Sub-Committee and representatives of the minor circuits and this was agreed by the Executive Committee, subject to the inclusion of the Vice-President, Mr. J. K. S. Poole.

The General Secretary added that he had advised the President the previous evening of the Sub-Committee's proposals in order that he might have an opportunity of informing Mr. Clark. Mr. Clark had indicated that he would be happy to reconvene the meeting but would like to receive a memorandum on the points to be raised.

The recommendations of the Sub-Committee were duly endorsed by the Executive Committee.

AIC

4. Consideration was given to a letter from the President of AIC dated 21 July 1967, in reply to the CEA's proposals for amalgamation of the two bodies. Copies of the questionnaire and its covering letter to AIC members were also circulated.

Following a full discussion, the General Secretary was instructed on the reply to be sent to AIC.

FILMS ON TELEVISION

5. It was reported that the Specialised Cinema Group had had a large number of meetings concerned with the showing of foreign language films on television. Difficulty had arisen in regard to whether or not the Executive Committee be recommended to exercise its discretionary power in the case of a particular film or films and it was felt that this problem could best be overcome by the elimination from the CEA's resolution of any element of discretion and for the resolution to be based solely on a time basis. The Group therefore recommended that the resolution be amended so that it excluded foreign language films the first televising of which took place three years after the date of the trade show of the film in the United Kingdom.

The Executive Committee accordingly agreed that all existing, relevant resolutions regarding cinema films on television be rescinded.

The following resolution was then carried:—

"If, on or after 20 September 1967, an agreement is concluded whereby exhibition rights in a cinema film exceeding 3,000 ft in length, the televising of which in the opinion of the Association is detrimental to the interests of its members, are made available, directly or indirectly, to television for reception within the United Kingdom of Great Britain and Northern Ireland and the Republic of Ireland, the Association will forthwith recommend to its members not to exhibit to the public any film then or thereafter produced by, or with cinema distribution rights under the control of the person or company who, or which, by their action or implied or express approval have been effective parties to the making available of such exhibition rights in such film to television as aforesaid."

The Association declares, however, that in implementing this resolution it is not its intention to make any such recommendation to its members

- (i) in respect of any feature film (not being a foreign language film) the first televising of which takes place after the expiration of five years from the date of the first trade show of such film in the United Kingdom, and
- (ii) in respect of any foreign language film the first televising of which takes place after the expiration of three years from the date of the first trade show of such film in the United Kingdom.

For the purpose of this resolution a "foreign language film" means a film in which the dialogue is spoken in language other than English irrespective of whether there are or are not sub-titles or translations of the dialogue in the English language."

PAY TV

6. The Committee continued the discussion commenced at the previous meeting in regard to the future policy to be adopted by the Association in regard to Pay TV.

The General Secretary said that, as instructed, he had written to the Board of Trade and Postmaster General stating that the CEA might have representations to make to those bodies in connection with the future of Pay Television and inquiring whether there was any date by which such representations should be made. In reply the Board of Trade had said that any representations should be made now. It was therefore for the Committee to decide whether in fact it now wished to make representations.

Following a full debate on the subject, it was agreed that the Pay Television Sub-Committee be reactivated and that an early meeting should take place. The following were appointed to the Sub-Committee: The Officers, D. W. E. Eckart, J. F. Wood, J. B. Chetham, E. A. Rhodes, Reps. of the major circuits.

The Sub-Committee was given full powers to act without reference back to the Executive Committee.

INDUSTRIAL TRAINING ACT

7. The Committee received and adopted a report on a further meeting with the Ministry of Labour Training Department on 14 August 1967 attended by the Officers and representative of the Rank Organisation.

It was agreed that the Officers and representatives of the major circuits should continue discussions on this matter and report back to the Executive Committee as necessary.

16 MM

8. Consideration was given to the following resolution of the Northern Branch:

"In view of the increase in the irregular showing of 16 mm films which is causing embarrassment to exhibitors and a considerable amount of ill feeling towards the trade from those organisations sponsoring the 16 mm shows, action should be taken to regularise the position so that all new 16 mm situations be approved by the relevant CEA Branch before negotiations for the hire of the films proceed."

The representative of the Northern Branch said that during the past year or so there had been a considerable increase in 16 mm showings within the two-mile bar. A number of specific cases were cited and documentary evidence produced. It was regretted that proper steps were not taken to prevent many of the shows being held.

A number of Branch representatives concurred with this view and said that in spite of applications for 16 mm shows being dealt with at Branch level, the exhibitor concerned was invariably subjected to considerable embarrassment if the application was refused. Steps should be taken for the Branch to be consulted before the films were booked so that in the event of the booking being declined the individual exhibitor would not be made the scapegoat. In many cases no advertising was done except to club members and it was therefore impossible to take action to prevent the showing until the last minute, if at all.

It was agreed to refer the matter to the Joint Committee of the CEA and KRS on the grounds that the agreement reached with KRS on the subject of the two-mile bar resolution did not appear to be working satisfactorily in practice, that too many 16 mm shows were avoiding the arrangements for vetting and, further, that steps should now be taken for 16 mm applications to be referred to CEA Branches before the films were booked.

FILMS LEGISLATION

9. Consideration was given to a letter from the Board of Trade which stated that in its submission of 27 July 1967 the CEA had not commented on the idea mentioned in the Board's letter of 21 July 1967 that the EEC definition of short films, i.e. less than 1,600 metres when 35 mm in width (58 minutes) should be adopted.

The General Secretary was instructed to inform the Board of Trade that the Association had no strong views as to whether this was a preferable definition but that in the event of it being adopted the CEA would wish to review some of the legislation that hinged on the definition of a short film, particularly such matters as the levy.

NATIONAL FILM SCHOOL

10. The Committee considered a letter from the Board of Trade dated 8 September 1967 seeking the views of the Association on the question whether, in the event of the Government deciding that a National Film School should be established, its annual cost should be met wholly or partly from the levy, and, if so, to what extent. The Committee set up under the Chairmanship of Lord Lloyd of Hampstead had recommended that the annual cost of the School should be supported from the British Film Fund but its members were not agreed as to whether the Fund should bear the whole amount or some lesser proportion. Those who favoured some lesser proportion recommended that the balance should be provided from public funds. The report of the Committee contained a note of dissent from this recommendation by Mr. George Singleton.

Mr. Singleton said he thought the British Film Fund should be abolished and he knew that some of the members disagreed with him, he was sure that all agreed that no heavier burden should be put on the Fund which was established to help British film production. If such an extra burden was imposed he could see no chance of getting the levy abolished and, indeed, there was a possibility that a demand would be made for an increase in the levy. As the levy was now under review, and since 65 per cent of the levy was paid by exhibitors, it seemed unfair that exhibitors should be called upon to contribute such a disproportionate amount.

The Committee agreed with the view that the Film School, if established, should not be financed out of levy funds and the General Secretary was instructed to reply to the Board of Trade accordingly.

FILMS LEGISLATION

11. The General Secretary said that after completion of the CEA's representations to the Board of Trade he had realised that two matters in connection with Films Legislation included in the Association's earlier submission on the Selective Employment Tax had not been resubmitted.

The two points referred to investment allowances and finance for re-equipping cinemas. He had therefore reminded the Board of Trade of the Association's views on these two matters which were considered relevant to the new Films Legislation.

The position was noted.

ISO CONFERENCE

12. The Committee received and adopted a report from Dr. Knopp on the Conference of the International Standards Organisation—Technical Committee.

LABOUR RELATIONS

13. It was reported that NATKE had given six months' notice to alter or vary the existing National Agreement and the Labour Relations Committee was authorised to commence negotiations.

SUNDAY ENTERTAINMENTS ACT 1932

14. Mr. Dewes reminded the Committee that owing to lack of Parliamentary time the Sunday Entertainments Bill had been put back to the next Session and in the meantime the Sunday Charity Levy remained in being. In the last eight years or so a great deal had been achieved by way of reductions in the levy but unfortunately there still remained the hard core of local authorities who were collecting large sums from exhibitors each year. He therefore proposed that a further national campaign be launched with a view to reducing the present amount of levy of approximately £70,000.

The Committee fully supported the proposal. It was agreed that a letter be sent by the General Secretary to the local authorities concerned asking that deputations from CEA Branches be received. Branch Secretaries would be circulated with full details and every assistance afforded to them by Head Office. Representatives of the major circuits again offered to assist by joining deputations and in any other way possible.

MONOPOLIES COMMISSION—NORTHERN IRELAND

15. Consideration was given to correspondence between the Northern Ireland Branch and the KRS in which the Branch were asking that the recommendations contained in the Report of the Monopolies Commission be applied voluntarily to Northern Ireland by the trade.

It was agreed that in the first instance this request be referred to the meeting to be convened by Mr. Robert Clark as mentioned earlier in this Report.

UNESCO CONFERENCE, GENEVA, 1967

16. The General Secretary reported that he had attended a meeting convened by the Film Production Association to discuss the attitude to be taken by HM Government at the UNESCO Conference in Geneva in November 1967 regarding customs duties on audio visual material.

The UNESCO Agreements reached at Florence and Beirut provided for the free circulation of books and as to whether films should receive similar treatment would be for discussion at Geneva. A paper from the British Film Institute which had been circulated at the meeting attended by the General Secretary was before the Executive Committee.

After discussion it was agreed that in principle the CEA supported the total removal of customs duties from films but they would not wish to pursue this ideal if this would in fact endanger the livelihood of the British film laboratory industry. On the other hand, if this ideal could not be achieved, the CEA was opposed to the idea of extending exemption for educational, scientific and cultural films which, on the proposal now being considered, included the defining of a cultural film according to the use to which it would be put.

The General Secretary was instructed to write to the Board of Trade conveying the Association's point of view.

NEW MEMBERS

17. New members were agreed and alterations in representatives approved as contained in the Ballot List dated 8 September 1967.

NEXT MEETING

18. It was noted that the next meeting of the General Council would be held on 1 November 1967.

Plymouth and District War Pension Committee, requesting a reduced admission charge for elderly war widows, is being advised by Devon and Cornwall CEA branch to write to Head Office so that the request can be considered on a national level.

An employee of Associated British Cinemas since May 1954, Edgar Edmund Probert has retired from the ABC Cinema, Torquay, at the age of 84. He was originally a commissionaire and latterly a cleaner. Manager A. G. Cattell presented him with a clock as a parting gift from the theatre.

THE DAILY CINEMA

Incorporating "The Daily Film Review"
and "Today's Cinema."

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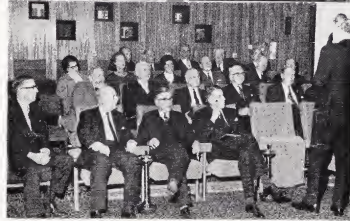
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MGM POWER CONVENTION

age was screened from 'Guns Of San Sebastian,' 'Extraordinary Seaman,' 'Speedway' and 'Shoes Of The Fisherman.' Patman comments: "most exciting."

Thursday's cabled message said: "Spectacular footage from 'Ice Station Zebra' brought screening part of the convention to an exciting conclusion. Scenes shown indicate picture's enormous entertainment potential. Rock Hudson and Patrick MacGoohan give first-rate performances and action aboard submarine under polar ice is superb. Another big day with Sophia Loren and Omar Sharif in 'More Than A Miracle' this morning. 'Far From The Madding Crowd' in the afternoon plus rushes from 'Sol Madrid,' 'Legend Of Lylah Clare' and 'The Power.' Lunch on St. Louis Street set and Mexican Fiesta Dinner at Beverly Wilshire particularly pleasant due to warm weather."



TOP PEOPLE of British shipping were guests of Sir Philip Warter, Chairman of Associated British Picture Corporation, at an after-lunch screening of "Pathe News" Technician edition of the *Queen Elizabeth II* launching. At the invitation of Terry Ashwood, Editor and Director of "Pathe News," Sir Basil Smallpiece, Chairman of Cunard, and 25 of his executives, including the Board and Captain W. E. Warwick, Master of the new liner, relived the great moment as the super ship was named and slid gracefully into the Clyde. Sir Basil said the newsreel's report was by far the best he had seen. This was echoed by the rest of the Cunard representatives with a prolonged burst of applause. In the top picture, left to right, are: Captain W. E. Warwick; Robert Norris, Managing Director of Associated British-Pathe; Sir Basil Smallpiece; Sir Philip Warter; Lord Mancroft, Deputy Chairman of Cunard; Terry Ashwood; R. H. Senior, Deputy Chairman of Cunard Steamship Company; and Lady Tweedsmuir. Below is a general view of the guests at the special screening.

NATKE

As from today (Friday 29 September) the office of NATKE General Secretary Sir Tom O'Brien will temporarily be located at 20 Bedford Square, London, W.C.2. (Telephone: TEMPLE Bar 8526 or 240 1767.)

AT SORRENTO

The British feature entry, "Separation," withdrawn from the Cork Film Festival by the festival authorities, was requested for showing at the Sorrento Festival of British Films, the film's producer/director Jack Bond stated.

For Registration

6 OCTOBER

One Short: *Spills And Thrills* (Carlyle), Celluloid Theatre, 9.30.

One Short: *The Extravaganza Of Golgotha Smuts* (Compton), Compton Cinema, 9.30. (Registration only.)

9 OCTOBER

The First Teacher (Contemporary), Paris-Pullman, 3.30.; *Gold Days* and One short *Fiftyeight Seconds* (Contemporary), Academy Three, 4 p.m.

12 OCTOBER

Seventeen (Gala), Royalty Theatre, 10.15.

SITUATIONS VACANT

ASSISTANT FILM STORE MANAGER (Examination)—Central Office of Information have a vacancy at the Central Film Library, Bromyard Avenue, Acton, W.3, for an Assistant Film Store Manager (Examination) to supervise a small staff of film repairers dealing with print examination and repair. Applicants should have a sound technical knowledge of films and should for preference be able readily to handle a 16 mm or 35 mm projector. Pay and leave in accordance with KRS/NATKE Agreement. Five-day week, 37½ hours (excluding meal break). Applications in writing to J. M. Murray, Room 1 46 (vac), Central Office of Information, Atlantic House, Holborn Viaduct, E.C.1.

EXPERIENCED advanced Booking Cashiers for Cameo Poly Cinema, Regent Street, L.N. 1744.

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This and other important issues (of interest to Bingo Club owners) will be discussed at an open meeting to be held at the Kon-Tiki Club, Market Street, Wakefield, Yorkshire, on Tuesday, 10th October, at 11.00 a.m. All Bingo Club owners are cordially invited.

For any further information contact

THE NATIONAL ASSOCIATION OF BINGO CLUBS

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